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ABSTRACT

The purpose of this project was to design a bilingual/bicultural kindergarten course of study based on the concepts of the Richards Education Through Music Method. This method is rooted in the Hungarian composer-educator Zoltan Kodaly's educational philosophy and was developed in the U.S. by Mary Helen Richards. This is a method of teaching all areas of the curriculum through musical activities. This methodology involves games and extensive aural experience. Both the acceptance of a child's culture and the acquisition and development of a second language are fostered. The classroom chosen for this research pilot project was an urban bilingual kindergarten class in the New Jersey school system. The class was made up of twenty-one children from Spanish-speaking homes, most of them of Cuban descent. The focus of the program was on language arts readiness through music. The lessons of the five-lesson unit were based on Jose Marti, a Cuban national hero. Objectives in music, language arts, and social studies were developed around this central theme. Strong points of the lessons were: they provided a natural mode of expression for children who come from cultures where music is an integral part of daily life, and the games which music provided were an indirect way of teaching the concepts. The weak points were: some musical activities called for a certain level of proficiency in the musical skills which the children did not have, and the lessons should have followed each other more closely, not twice a week, so that the concepts could have been better reinforced. The pilot unit with the lessons are included in the appendix. (Author/AM)

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BILINGUAL EDUCATION THROUGH MUSIC

A Research Project

Presented to

the Department of Educational Arts and Systems

Kean College of New Jersey

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

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by

Rosa H. Soy

July 28, 1975

U S DEPARTMENT OF HEALTH
EDUCATION & WELFARE
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Chapter 1

THE PROJECT, DEFINITIONS OF TERMS USED, THE NEED FOR THE STUDY, AND PROCEDURE

The Project

The purpose of this project was to design a bilingual-bicultural kindergarten course of study based on the concepts of the Richards Education Through Music method.

Definitions of Terms Used

Education Through Music: Method of teaching all areas of the curriculum through musical activities. "The Education Through Music curriculum (ETM) presents simple songs and games in a structural manner to help the child coordinate his senses of hearing and seeing with imagining, feeling, and moving. Music is learned as a language."[1]

Bilingual-bicultural education: Instruction in two languages and cultures: English as a second language taught in the American context, and the native language and culture of the learners.[2] Culture, in the educational context, can be defined as

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[1] Andrew Harper and others, "Education Through Music," Phi Delta Kappan, LIV (May, 1973), p. 628.

[2] Dr. Eliane C. Condon, "Bilingual Bicultural Education, Its Status and Future in the United States," N.J.E.A. Review (December, 1974), p. 22.

"the aggregate of the social, ethical, intellectual, artistic, governmental, and industrial attainments characteristic of a group, state, or nation and by which it can be distinguished from or compared with other groups, states, or nations; includes ideas, concepts, usages, institutions, associates, and material objects."[3]

The Need For The Study

Methodologhy in education is a most important area for research. As educators, it is our great responsibility to be constantly searching for new methodology and to experiment with out imaginations in creating new ways of presenting and approaching a subject. The more predictable education becomes for the child, the sooner he will lose interest in his school work.

Alarmingly high rates of dropouts in our surrounding area, particularly in Essex county, point to the fact that bilingual students are being truned off by school.[4] Surprisingly enough, the Bilingual Programs are alienating the bilingual student even more, especially the bilingual teenagers. The widespread policy of retaining or putting back Puerto Rican teenagers because of language difficulty is one major cause for dropping out. Rather than

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[3] Carter V. Good, ed., Dictionary of Education (New York: McGraw Hill Book Company, 1973), p. 156.

[4] Richard J. Margolis, The Losers - A Report on Puerto Ricans and the Public Schools (Newark, N.J.: Aspira Inc. of N.J., 1968), p. 4.

being placed among children three and four years younger than himself, the Puerto Rican teenager often decides to quit school altogether.[5] Conflict of values aggravates the language problem and the student encounters hostility in the school environment.

Some school systems deny that they do have a high dropout rate among bilingual students, but educators in Hoboken and New York are quite frank about the fact that the American system of education does not motivate bilingual students to want to learn.[6]

Examining the various handbooks available throughout the metropolitan area, one can encounter the problem of lack of goals and misleading nomenclature. Many of the program guides are written in ideological terms, and propose unrealistic and ambiguous goals. No wonder, then, that goals are not being accomplished and teachers are complaining from lack of orientation.

The bilingual teacher training programs are guilty of the same offense. Practical application of philosophies is seldom discussed and contradicting objectives are often emphasized.

It is the writer's hope that this study will make teachers aware of the need for more effective methodology with which to reach the children attending the bilingual programs in our public schools.

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[5] Ibid.

[6] Ibid,, p. 3.

all the problems. But the Education Through Music concept has been proven to be an effective method and the results achieved through it are encouraging. The incorporation of this concept into Bilingual Education should demonstrate once more its effectiveness and versatility.

Considering the background of the Spanish-speaking children in our metropolitan area, it is surprising that more emphasis has not been placed on music. Perhaps one of the first steps in setting up a bilingual-bicultural program should have been the development of a music or humanities program. The writer's efforts in trying to locate music material especially designed for such a purpose were fruitless. It seems, then, that educators have neglected the affective domain of learning -- we have placed entirely too much emphasis on "bilingual" and not enough on "bicultural."

Bilingual scholars should try to avail themselves of the possibilities offered by the Education Through Music approach, and try to develop guidelines for instruction along these lines.

The Procedure

The following steps were taken by the writer in the planning, implementation, and completion of this project:

1. The writer investigated the leterature describing the Kodaly methodology, on which the Richards method is based.

2. The writer investigated the literature describing the Richards methodology.

3. The writer reviewed the recommendations in educational literature for implementing bilingual programs and for teaching of foreign languages.

4. The writer observed selected bilingual classrooms in New York, Elizabeth, and Newark.

5. The writer spent a week of observation and study at the Richards Training Institutes in Nebraska.

6. After the research phase was completed, a pilot unit was written. The writer carefully chose the objectives and procedures to be included in this unit. These were revised twice before the final pilot unit was completed.

7. The pilot unit was then tested in a bilingual urban classroom. (The first four lessons of the unit were taught by the writer to what could be considered a typical bilingual classroom in an urban setting.)

8. The pilot unit was evaluated orally and in writing by the writer and two teacher observers.

9. The pilot unit was revised according to these evaluations.

10. Other units were then developed along the guidelines established by the writer and teacher observers during the evaluation phase of the project.

Chapter 2

REVIEW OF EDUCATIONAL LITERATURE ON BILINGUAL EDUCATION, KODALY, AND RICHARDS

As we have already see, the field of bilingual education could greatly profit form the incorporation of the Education Through Music concepts into bilingual programs. In this chapter we shall take a look at the rationale for the writer's conclusion, founded on the available literature by recognized scholars.

Bilingual Education in the United States

The definition of bilingual-bicultural education is more general than specific, it seems to leave too much up to the individual planning the program. The consensus among the scholars seems to be that language instruction in English, and instruction in the target language are the basic requisites. Besides these two factors, bilingual programs are "composed of a set of structural options resulting from basic policy decisions."[1]

Generally, there exist two basic models for bilingual programs -- the pluralistic model and the assimilation model.

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[1] Rolf Kjolseth, "Sociological Perspectives on Bilingual Education," Sociolinguistics Program at the Seventh World Conference of Sociology (Varna, Bulgaria, 1970), p. 96.

Kjolseth describes the pluralistic model as a program which aims to maintain the native language and culture: "This program acts as a continuing stimulus to civic development and organization within the ethnic community and encourages a democratic forum for the resolution of conflicts and differing interests within and between the ethnic and nonethnic communities."[2] The assimilation model, "because originated from 'above' by elites and administered in taken-for-granted, traditional ways by nonethnic and supraethnic interests and forces,... is likely to discourage ethnic community organization amoung the large majority and to stifle open appraisal of intragroup and intergroup conflicts."[3]

Close examination of the various bilingual programs in existence in our immediate area, will clearly show most of them to be based on the assimilation model in practice, even though the guidelines may be based on the pluralistic model. This double standard which is present in bilingual programs throughout the area, is a detriment to the proper functioning of these programs. This problem, together with budget, personnel, and materials problems, has truncated the natural development of bilingual-bicultural education in our area.

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[2] Ibid., pp. 102-103

[3] Ibid., pp. 107-108

Traditionally, bilingualism has been identified with the rebellious, the nonconformists, the mentally imbalanced:

> Historically, bilingualism has been associated with an incapacity to assimilate into industrial culture and thereby reap its material benefits. Roening...points out that bilingualism usually has had negative implications for individuals and groups. He believes that it may imply psychological handicaps, resulting from incomplete identification with the dominant society and concomitant feelings of inferiority.[4]

Moreover, bilingual education was originally established in places with high poverty areas. Thus, bilingual programs were officially identified with some type of deprivation or lack:

> Bilingual education was established only for those areas with a high proportion of families officially classified as poor, whose family income was under 3,000. This signified that, whatever the stated objectives of the program, implicit objectives included forstering the transition from Spanish to English, from a dialect assiciated with poverty in one or both languages to the school dialect, from the culture associated with Spanish to that associated with English, and from the culture of poverty to middle-class school culture. At the same time, pupils were to be taught to appreciate 'their own' culture and language and increase their self-respect through identification with them.[5]

Bilingual programs are finding it diffcult to break loose of the stigma attached to the capital sin against the melting pot: bilingualism and biculturalism. Consequently, it is difficult for the community to think of the bilingual program as anything but a

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[4]Chester C. Christian Jr., "The Acculturation of the Bilingual Child." Modern Language Journal XLIX, No. 3 (1965), p. 354.

[5]Ibid., p. 363

temporary situation, where the child must remain until he has "adaped" to the ways of the "normal" American population.

Education serves a very practical need in every society: that of perpetuating certain values and skills needed by the society. Perhaps it is time our society re-evaluated which values and skills are most important today. Is suppression of all differences in language, culture, religion, race more important? Or is the gradual transformation into a multilingual and multicultural society of greater value? Which will better assist our foreign relations as a nation? The fact is that a new society has already begun with the next generation, and already our children are beginning to sense the truth present in varieties of culture and language:

> The most hopeful beginnings of this transformation are now occurring at the Kindergarten and early elementary levels. The home language and culture of children who already speak and understand languages other than English are being extended into the classroom. In some cases these children are helping teach their home language to monolingual speakers of English. These children are reading books in two languages in first and second grade. If suitable materials and instruction were provided throughout elementary and high school, neither of the two languages would be associated with 'cultural deprivation' and pride in the minority language and culture could beocme more meaningful than before in the United States.[6]

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[6]Ibid., p. 343

The present state of bilingual programs indicates that there is still much work to be done in order to fulfill the goal of pluralism in society. Perhaps a closer look at the separate components might reveal some answers and some steps to follow.

Staff. Dr. Elaine Condon, leading authority in bilingual education, describes the ideal bilingual teacher as "an individual who possesses balanced knowledge and skills in two languages and cultural contexts (American and native), and who has completed a bilingual-bicultural training program leading to certification."[7] The key word in this description is balanced. The present personnel of many bilingual programs in the New York metropolitan area is clearly not balanced -- neither linguistically nor culturally.

Staff utilization is another grave problem in the present programs. Dr. Condon identifies three specific categories of staff utilization:

° one class taught by one teacher: a balanced bilingual-bicultural individual.

° two classes taught by a team of two teachers: an English as a Second Language specialist, and a native language specialist.

° one class taught by one teacher and a part time specialist: A native language teacher and a 'visiting' English as a Second Language specialist.[8]

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[7] Dr. Eliane Condon, p. 23

[8] Ibid., p. 22.

The writer had an opportunity to observe all three models in action throughout the metropolitan area schools. All three systems have advantages and disadvantages, and all three seem to be equally effective; however, in one observation in the Elizabeth School District, the team-teaching situation was particularly effective. The good rapport of the teachers with each other carried over to the entire classroom. Needless to say, not all members of teams have such good rapport with each other, which often becomes a major hindrance for learning.

Materials. "Staffing difficulties are also intensified by problems associated with the selection and use of bilingual materials at all educational levels (pre-kindergarten - adult): first, the scarcity and poor quality of parallel bilingual materials available on the market; and second, the obvious inadequacy of monolingual texts."[9] These restrictions only increase the pressures already weighing heavily on the teacher. Material adaptation and development consume much of the teacher's precious time, and leaves little time for other duties.

The methodology employed in the existing texts is ineffective for teaching a second language. Gaardner points out that materials for foreign language must have the following three features:

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[9]Ibid., p. 23.

1) intensive oral drill from recorded patterns

2) extensive reading and listening to recorded literature

3) extensive use of sound films on technical and other subjects.[10]

Evaluation. This area of education has become a topic of controversy because of the many invalid and unfair methods which have been employed for evaluation of non-English speaking students. Learning achievement in a true bilingual-bicultural program is difficult to measure.

> The evaluation of learning achievement... presents bilingual educators with some unsolved questions. In the first place, bilingual programs are, by nature, oriented toward both humanistic and behavioristic objectives. Thus, certain types of bilingual bicultural behaviors lend themselves readily to objective measurement (pronunciation accuracy, vocabulary and grammatical knowledge, fluency of bilingual-bicultural response, use of gestures, language dominance, cultural knowledge, and the like); but others, which are equally important as the former (changes in attitude, perceptions, self-concepts, or understandings) can only be evaluated indadequately through inferences and personal judgment.[11]

Not only are some behaviors difficult to measure, but some aspects of behavior should not be measured at all. Culturally irrelevant items have produced distortions in students' scores. In addition to this, most existing standardized tests

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[10] Bruce A. Gaardner, "Teaching the Bilingual Child: Research, Development, and Policy." Modern Language Journal XLIX No. 3 (1965), p. 174.

[11] Condon, p. 23.

include items which are either linguistically inaccurate or ambiguous. "Consequently, in light of the inadequacy of measuring devices, the assessment of bilingual learning may be said to reflect rarely the true achievements of the students."[12]

Experiments have shown that the examiner has a particular influence on the bilingual child, especially if the examiner is of the same ethnic group as the students.[13] This reveals a peculiar "interplay of linguistic, cultural, and psychological factors"[14] which are rarely taken into consideration.

Culture and Values in Bilingual Education

The preceeding review of the present state of bilingual education in our area has pointed out that programs are not successful in accomplishing their educational goals. "This is to say that in most cases the ethnic language is being exploited rather than cultivated -- weaning the pupil away from his mother tongue through the transitional use of a variety of his mother tongue in what amount to a kind of cultural and linguistic 'counter-insurgency' policy on the part of the schools."[15]

The failure seems to be not only in the area of language

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[12] Ibid.

[13] Perry Alan Zirkel, Spanish-speaking Students and Standardized Tests (Albany, N.Y.: The University of the State of New York, 1972), p. 8.

[14] Ibid.

[15] Rolf Kjolseth, p. 109.

but in the area of culture as well. This obvious neglect of the affective domain is detrimental fo any bilingual program. "It would be well for those who are designing bilingual programs to keep in mind that the instructional use of Spanish in the classroom is not sufficient to improve the education of these children; a new curriculum must be devised with cultural as well as language requirements."[16]

The importance of culture in the bilingual classroom cannot be exaggerated. At the point in the child's life where his identification with the home environment is very great, extreme care must be taken not to make him feel that his cultural milieu is inferior or deprived. "If you feel uncomfortable about yourself because somebody has made fun of your language, and you have also been in some way strongly oriented to being a passive listener..., then there may be a lessening of this spontaneous rehearsal of language even in situations of solitary play."[17] In other words, the child's language development will suffer as a result of cultural shock.

Language cannot be taught in isolation, but in connection with other areas of the child's life. "Bilingual education, there-

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[16]Diego Castellanos, The Hispanic Experience in New Jersey Schools (Trenton, N.J.: Department of Education, 1972), p. 4.

[17]Vera John, Aspects of a Bilingual Classroom (Albany, N.Y.: The University of the State of New York, 1972), pp. 2-3.

fore, includes a 'history and culture' component intended to prevent the alienation of the learners from the mainstream of American life, by teaching them how to function effectively in two cultural situations, and by fostering within them a positive self-concept associated with their ethnic heritage."[18]

What happens, then, when the teacher unintentionally perhaps begins to emphasize American cultural values as superior to other ethnic values? What happens when the child realizes that the teacher is not making an effort to try to meet him half way, to try to understand and accept his values as valid?

> ... when the child begins to discover that the teacher does not understand, he develops negative reactions not only to the teacher but to the educational process, and finally to the entire culture and language which the teacher represents. Or conversely, he may decide that his parents have provided him with an inferior world, and subsequently attempt to reject entirely what they have provided for him as a cultural base upon which to build a meaningful life.[19]

As human beings, educators will be witnesses to the culture of which they are a part. But our role in this matter is that of clarifying, not imposing values.

> We should not forget that one of the major aspects of our role as educators is the transmission of the culture of which we are a part. Often our limitations are due to the fact that we think of this role in terms of the trans-

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[18] Condon, p. 23.

[19] Christian, p. 161.

> mission of certain specialized aspects of this culture which we have acquired through great effort and patience, and regard these aspects as unquestionably universal. We fail to realize that these specialized aspects of a culture have no meaning apart from the value system, social system, and communications system which makes them transmissable.[20]

Culture is the trademark of the individual, and to try to eradicate the native culture is to destroy the individual. In attempting to fulfill the dream of the melting pot, "the fact has often been ignored that to human beings born into any language and culture, that language and culture represent their own existence as human beings -- their own particular ways of being human -- and that taking this away from them is in a very real sense an attempt to destroy what they are and to make of them a different kind of being."[21]

Language Acquisition and Musical Ability

The possible relationship between language and musical ability has fascinated scholars for a number of years. The apparent connection seems to be based on logic: Music and languages are both dependent on how well a particular sound is received and performed, and the ear must be gradually attuned to respond to certain sounds. "A child learning his mother tongue must learn to

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[20] Ibid., p. 164.

[21] Ibid., p. 160.

respond appropriately to the sounds of the language: such discrimination training in the patterns of intonation and rhythm as well as the consonant and vowel sounds is gradual and lengthy."[22]

The native language plays a major role in the process of "tempering" the ear to respond to sounds. Since the child is born, his ear begins to receive a particular set of sounds, which several months later he begins to utter. Every other language the child will learn in his life will be learned in reference to his native language, even though this relationship may be subconscious. "The organization of sounds and experiences into phenomena meaningful to the individual and the formation of the relationship between sounds and experiences are established by means of the home language of the child. The analysis of bilingualism and biculturalism should, therefore, give much more attention to the formative years, both in the home and in the school."[23]

Channing Blickenstoff, recognized language scholar, has reviewed several of the studies which have been carried out to investigate the relationship between language and musical ability. His conclusion is that "a student's ability to discriminate pitch

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[22]Mildred P. Donoghue, "How Second Language Learning Differs From First Language Learning," Spanish in the Elementary School, ed. Leonor A. Larew (Geneseo, N. Y.: New York State University College, 1972), p. 2.

[23]Christian, p. 361.

does appear to have some effect upon his ability to learn a foreign language."[24]

The above mentioned tests examined all separate areas of musical ability (such as pitch discrimination, rhythmic response, metric discrimination, etc.) "Summarizing the trend of the studies reported thus far, it seems clear that a small, but relatively consistent relationship has been found to exist between abilities in the auditory and musical domain and various native language skills at a number of age levels. Moreover, the relationship has appeared to be rather independent of general intelligence in studies controlling this variable."[25]

Two specific studies which were conducted which have significant results in establishing a music and language relationship were the pitch discrimination and/or tonal memory study conducted by Pimsleur, Mosberg and Morrison, and the timbre discrimination study by Pimsleur, Stockwell and Comrey. A significant correlation (.05 level) was found between these tests and the Pictorial Auditory Comprehension Test in French on a sample of 202 college students.[26]

Moreover, "Carroll...has met with considerable success in predicting achievement in intensive audio-lingual foreign language

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[24]Channing Blickenstoff, "Musical Talents and Foreign Language Learning," Modern Language Journal XLVII, No. 8 (1963), p. 359.

[25]Ibid., p. 361.

[26]Ibid.

courses by means of the Modern Language Aptitude Test, having obtained validities of .60 to .70 and higher."[27]

After examining the evidence, it does not come as a surprise to hear a leading authority in the field of bilingual education like Vera John unequivocally state that "... for small group activity that aims to provide repeated experience in acquiring new sounds and new structure, I firmly believe that songs are best."[28]

The incorporation of songs into the bilingual curriculum, then, not only fulfills the requirement of repetitition recommended by Gaardner, but also satisfies the cultural need of the children. In learning a song, a child is able to lose himself in the crowd, feels freer to experiment with the sounds of the new language. "If you want to give non-English speaking children experience where they not only hear the second language but also start using it, it is very important to think through choral work that will provide the kind of practice where they are not being judged while they practice."[29]

Music serves one more important point in the development of language: proper language rhythm. Often what we refer to as an "accent" is merely the inflection and rhythm of the first language transferring over to the second language. And so, even though a

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[27] Ibid., p. 362.

[28] John, p. 5.

[29] Ibid., p. 6.

foreigner may correctly pronounce each individual word, his speech is easily detectable as foreign because of his "accent." For example, if we examine the linguistic patterns in English and Spanish, we will find that the predominant pattern in English is the iambic, while in Spanish it is the dactyl. A native speaker of Spanish whose natural inflection is dactylic (long-short-short) will speak English with improper rhythm until his ear becomes accustomed to the iambic rhythm (short-long). The proper choice of songs, then, is of vital importance in order to reinforce proper speaking patterns in the second language. Choosing a song whose lyrics have improper language rhythm would only result in regression of language development for the non-English speaking child.

The Methodology of Kodaly

Kodaly believed that, just as everyone has one native tongue, everyone likewise has one native music. As one of the leaders of the nationalist movement in Hungary, Kodaly spent years compiling authentic folk music through which Hungarian children could be instructed. "The start must be made as early as in the kindergarten, because there the child can learn in play what would be too late to learn in the elementary school."[30]

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[30]Zoltan Kodaly, The Selected Writings of Zoltan Kodaly, eds. Fereno Bonis and Zenemukiado Vallalat (london, England: Boosey and Hawkes Music Publishers, Ltd., 1974), p. 128.

Furthermore, just as UNESCO has decreed that "It is axiomatic that the best medium for teaching a child is his mother tongue,"[31] so Kodaly believed that the best medium for music instruction was the folk music of the child. "Folk traditions, first of all with their singing games and children's songs, are the best foundations for subconscious national features."[32]

Zoltan Kodaly also believed in singing as a pure art form, this is to say, singing without accompaniment. He therefore advised music educators not to accompany singing with instruments which were not authentic folk instruments. He was quite emphatic on the point that the zither was the only truly authentic Hungarian folk instrument.

The contributions of the Kodaly method to music education, and subsequently to all education, is that whereas before intellectual knowledge or theoretical knowledge was important, with Kodaly the performance or the doing becomes paramount. Kodaly maintained that as long as the child could perform a musical concept, that child knew the concept, even if he could not name it or explain it in theoretical terms. The Kodaly method is also important because it subconsciously trains the ear of the young child so that it is

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[31]Richard Hall, Learning to Read in Two Languages (Albany, N. Y.: The University of the State of New York, 1972), p. 1.

[32]Kodaly, p. 131.

more receptive to a greater variety of sounds. This is accomplished by involving the whole body in the process. Different sounds are associated with different hand motions, body movements, games, etc.

The Methodology of Richards

"Education Through Music is rooted in the Hungarian composer-educator Zoltan Kodaly's educational philosophy and developed in this country by Mary Helen Richards. The basic tenet is that a child's musical education must begin when the child starts making his own music, and the child's voice is the primary instrument to be developed in his early years of learning."[33] With music as the central theme, the entire curriculum is coordinated so that through properly structured songs and games, the child's body receives the proper readiness for other subjects. Just as the initial learning of a language should be oral, so is the initial learning of music oral. Music in the Richards program is taught as a language. "Initially it is all oral, but gradually develops to the symbolic elements of reading and writing."[34]

The Richards program is especially suitable to the needs and goals of education today: "Inherent in all of the ETM principles are two pervasive goals: the development of a positive self-image through the use of the child's name in musical games and the

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[33] Andrew Harper and others, "Education Through Music," Phi Delta Kappa LIV (May, 1973), p. 628

[34] Ibid.

acceptance of his ideas as they are shared and used by others. Additionally, ETM strives to help children develop the ability to accept the dual responsibilities of leadership and of following."[35]

In assessing the value of the Richards method, Harper and a team of researchers observed and tested a cross section of kindergarten children instructed in the ETM program. Three tests were administered to ascertain the effectiveness of the method: the Auditory Discrimination Test, the First Grade Screening Test, and the Visual Motor Intelligence Tests. Harper and his team concluded that "If the tests in this study do indeed measure skills and concepts necessary for success in first grade, and if the purpose of kindergarten is to aid the child in developing these skills and concepts, then it seems imperative that Education Through Music be considered an important positive tool."[36]

Harper further points out that the educators themselves have observed a level of improvement in kindergarten children who have been instructed in the Richards program. "Teachers have observed that there is indeed a spin-off effect through which music enhances other skills normally used as the basis for determining readiness for first grade work."[37]

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[35] Ibid.

[36] Ibid., p. 629

[37] Ibid., p. 628

As has been pointed out, the Richards approach is rooted in the Kodaly method. Richards emphasizes movement and the use of the child's native music. "Music is a catalyst and a leaven in the development of beautiful human beings. It is through the children's songs and games of our folk culture and through the children's natural love of movement that we can reach them with music."[38]

Due to the differences in language, lessons and musical concepts of the Kodaly method had to be revised and adapted to fit the American language and environment. Ms. Richards went beyond Kodaly's concepts to include all areas of the curriculum in her program. Her Education Through Music covers all academic areas of instruction, and uses music as the unifying and correlating force. The versatility of the program is evident in the wide scope it encompasses: The program can be applied to the teaching of a simple interval as well as to corrective therapy for children with speech impairments.

The senses play a major role in the Richards program - the child has to experience with his entire body the musical concept which is being presented. "Simple folk songs are used as mediums for teaching the senses to cooperate with each other... The intellect becomes involved when the relationship between

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[38] Mary Helen Richards, Mary Helen Richards Teaches (Portola Valley, California: Richards Institute of Music Education and Research, 1969), p. 1.

seeing, hearing, feeling and imagining the song are recognized by the child. The intellect becomes more fully aware as each sense is sharpened by complete physical involvement in the motion of the song."[39]

The Richards program is based on the fact that music is such a versatile subject that it can lend itself to almost any other art and/or science. Thus, music as an art form is taught for its own sake. As an applied science, it can be taught as a means to another discipline. The Richards program has proven that through music a child can learn mathematics, science, history, geography, and language arts.

The importance of games in the Kodaly-Richards approach is based on the assumption that properly directed games can lay the foundation for other behavior. Ms. Richards states that games can provide a basic structure for:

1. Joyful singing - the essence of music in the early years.

2. Carefree rhythmic motion and natural balancing activity - a necessary physical control for successful learning experience.

3. A natural control of social behavior patterns.

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[39]Ibid., p. 2.

4. A study of shapes and forms which may be classified according to type, and seen, heard, and felt.

5. Analysis of the parts of the whole through hearing, feeling, and seeing.[40]

Perhaps the most pertinent of the Richards concepts is her "Language Arts Readiness Through Music." The sequential patterns of the Richards program are perfectly suitable for a language development program. The outline of the Language Arts readiness is as follows:

I. The Development of Auditory Discrimination
   A. Identifying Familiar Sounds
   B. Distinguishing Beginning and Ending Consonant Sounds
   C. Recognizing Similarities and Differences in Sounds
   D. Repeating Syllables, Words, Phrases and Sentences Correctly
   E. Performing Gradations from Soft to Loud

II. Visual Discrimination
   (All of the work done in auditory discrimination is also visualized. All of the work done in aural and visual discrimination is also felt.)

III. Visual Motor Discrimination

IV. Thinking and Reasoning Ability.[41]

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[40] Ibid., p. 8.

[41] Ibid., pp. 4-6

In order to derive optimum benefits from the Richards program, a teacher should receive training in the effective methods used by the Richards staff for conveying the concepts. "The educational power in the music comes partly from its simplicity and clarity. But the success of the use of music as a readying influence for the other disciplines depends on the thoroughness of the musical training."[42] Yet, basic principles can be taught to the classroom teacher without thorough musical training. Any teacher with a desire to learn and an open mind can acquire the basic skills necessary for presenting this method.

The technical steps a classroom teacher may encounter at the beginning of a Richards training workshop are well worth assimilating. The end result is what the Richards concept is all about, and that end result is a unique program of instruction which satisfies both teacher and student, and offers endless possibilities for creativity. "When society is demanding more accountability for time, effort, and money spent, the efficiencies and advantages of Education Through Music cannot be ignored. American educators may even some day decide, as the Hungarians have, that music and physical education (movement and play) should be the essential elements of all early childhood education."[43]

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[42] Ibid., p. 2.

[43] Harper and others, p. 629.

Summary

The principal points we have encountered in reviewing the literature are: 1) the importance of aural preparation in the acquisition and development of a second language, and 2) the major role of culture acceptance in the child's acquisition or rejection of a second culture and language.

Bilingual education in the United States has merely begun to scratch the surface. "Under the circumstances, if any conclusion may be drawn at the present time concerning the future of bilingual education in the United States, it is essentially that its potential has not yet been achieved."[44]

Perhaps when the public consciousness begins to awaken, we will accept that we are in practice a multilingual and multicultural society whose differences are worth preserving because they are valid and good lifestyle alternatives.

> Unless the schools succeed in offering viable alternatives to present standards of academic excellence, which will be relevant to their multi-ethnic population, the reality of cultural pluralism in this 'nation of immigrants' remains questionable, for it is only through mutual understanding - linguistic and other - that the true spirit of American democracy will be freed from the shackles of prejudice, discrimination, and wasted manpower.[45]

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[44] Condon, p. 24.

[45] Ibid.

Once the overwhelming task of culture acceptance has been surmounted, then we can proceed to instruct the child in the academic subjects. Then, we can read the scholars and follow their recommendations on repetition drills and aural readiness.

Even though the bulk of this work deals with new methodology through which a native Spanish-speaking child may be more effectively motivated, no methodology is effective where prejudice - overt or latent - dominates the atmosphere.

Chapter III

IMPLEMENTATION OF THE PROJECT

Research, Observation and Study

The first step undertaken by the writer was to investigate the available literature on the Kodaly methodology. As a pioneer in the sensual approach to music education, Zoltan Kodaly's method influenced Mary Helen Richards to develop Education Through Music. After sorting through several books on the Kodaly methodology, the writer chose two books which were particularly appropriate to the development of this project.

Likewise, the writer investigated the available literature on Richards, and chose five books by Richards and one article regarding ETM as documentation on the Richards methodology. The wealth of information contained in the written material supplemented the writer's own practical knowledge of the Richards program.

Finally, forty-eight books and articles on the subjects of bilingual education and foreign language instruction were also read by the writer, in search of recommendations for implementing bilingual programs and for teaching of foreign languages.

First-hand observations of the bilingual programs in the metropolitan area were also a major part of this study. The writer visited selected classrooms in New York, Elizabeth, and Newark in order to observe an actual classroom in operation.

The writer was invited by three teachers to observe the bilingual programs at Dayton Street School in Newark. The writer subsequently spent a morning observing different classrooms in action. The Newark program's greatest strength seems to be the dedication of many of its teachers. Parental and community support is minimal and the administration seems to have compounded funding and staffing difficulties with political overtones. Despite the fact that the Spanish-speaking children comprise approximately a fifth of the Newark school population, little effort seems to be exerted to carry out the objectives and goals set up in the guidelines. Newark seems to be suffering also from a lack of qualified personnel. In Chapter II of this work we discussed the importance of balanced bilinguals and biculturals. The Newark Bilingual administration is in great need of such individuals.

It is obviously unfair to assess a district's situation by one school. Therefore, the writer interviewed over twenty bilingual teachers, representatives of all nine bilingual elementary schools. When questioned as to the major difficulty they encounter in working for the Newark district, their unanimous response was "red tape." The unfortunate victim of the alleged "red tape" is the student, and the difficulties in procuring suitable material and staff are detrimental to the educational process. In several visits to the Board of Education, the writer could detect not only "red tape" but also a lack of professionalism in dealing with the public which was blatant at times.

However, the Newark Board of Education has made an effort to provide its staff with better methodology through the acquisition of a Federal Grant. This project ("Improving Bilingual Instruction Through Teacher Training," P.L. 89-10) is being carried out in conjunction with Kean College of New Jersey School of Education, and will provide each teacher with wenty-one graduate credits in bilingual-bicultural education.

The writer was invited by two teachers and the Bilingual Coordinator from the Elizabeth School District to visit School 1. The situation in this district seems to be somewhat less hostile. Administrative cooperation is greater and parental and community involvement is good. Up-to-date materials are available to the teachers. As in the case of the Newark district, Elizabeth's greatest strength is the teachers involved in the program. The writer was particularly impressed with the bilingual kindergarten at School 1. The teachers had excellent rapport with each other and with the children. The children are instructed by a team of two teachers, one of whom is the Spanish dominant and the other the English dominant. The children were equally comfortable working in Spanish and English. The writer returned three more times to School 1 to observe different activities. The cultural component of the curriculum was very strong, and the teaching atmosphere was most effective. Methods and materials are carefully chosen and a great deal of preparation is evident. Music is a major part of the weekly activities.

The writer interviewed two other Elizabeth educators, and they seemed optimistic about the accomplishments of their program. One of them alluded to political overtones, but the undermining of the educational system did not seem as great as in Newark.

The writer telephoned the New York Board of Education and requested to speak to the Bilingual Coordinator so that she could recommend some schools to visit. The Coordinator was not available and the secretary suggested a visit to the Bilingual Resource Center in Brooklyn. The writer spent a morning at the Resource Center examining a wealth of bilingual materials. The librarian at the Center was very well acquainted with Bilingual education and was extremely helpful. It was at her suggestion that the writer requested permission to visit P. S. 25.

The bilingual program at P. S. 25 is indeed impressive. The staff seems to be well qualified and enthusiastic, the materials are current and relevant, and a great deal of teacher preparation is evident. However, P. S. 25 is not a representative example of the New York district, but rather a "fishbowl" school which does indeed show off a unique and well-organized program. This, the writer discovered from readings and interviews, is not characteristic of the entire school system. Whereas other teachers in other schools decry the fact that funds are impossible to obtain and new materials and staff are unavailable, P. S. 25 gives the impression of being immune to financial troubles. The cultural component of the curriculum was strong, and the children seemed to learn enthusiastically.

To further supplement the information gathered from the educational literature reviewed, the writer spent one week in April in Nebraska visiting classrooms instructed in the Richards ETM method. The writer observed music specialists as well as classroom teachers working with the concept. Even though the specialists' training in ETM was more extensive than the classroom teachers', the children's response to the latter was enthusiastic.

Interviews with the director of the Omaha program, which is being implemented at School District 66, and with the director of the Lincoln program, revealed the success and widespread acceptance of the method by specialists and classroom teachers. The Richards ETM is offered, on a volunteer basis, to classroom teachers and specialists as an In-Service Training Program. The Training Institutes are gradually increasing, and the Omaha director predicts a fifty percent enrollment increase for the following school year.

The Richards program remains the same in theory, but the wide variety of activities made possible through it has brought about great expansion and greater challenges to creativity. The writer was particularly impressed by the implementations of the Language Arts Readiness concept in the primary grades.

Development and Implementation

After the research and study was completed, the writer set out to write a pilot unit. Before doing so, a particular kindergarten urban classroom was selected. The classroom chosen for the ex-

periment was the bilingual kindergarten class at School 1 in the Elizabeth School district. Taking into consideration the cultural component of the class, the writer chose material based on Jose Marti (Cuban national hero) as the central theme of the unit, and then developed objectives in music, language arts, and social studies. The Preliminary draft was presented to the classroom teachers who discussed the unit with the writer. The writer was willing to compromise on all objectives except the musical objectives. Having had experience in teaching music to kindergarteners, and aware of the fact that children's musical capabilities are often underestimated, the writer purposely included some new musical activities for this experiment. The pilot unit was revised twice before it was ready for testing. (See Exhibit A.)

The two classroom teachers of the bilingual kindergarten agreed to act as observers and advisors during the testing of the pilot unit. Both teachers are fluent in both English and Spanish. Both are natives of Spanish-speaking countries, both have their Bachelor's degree from American universities, and both are presently working on their Master degree in bilingual-bicultural education. One teacher has been working in bilingual education for three years, the other for seven. They have been working together for three years.

The first four lessons of the five-lesson unit were presented in two consecutive weeks (two lessons the first week, two lessons the second week.) The class was made up of twenty-one chil-

dren of Spanish-speaking homes, most of them of Cuban descent. The writer taught the lessons in both languages, although the bulk of the activities was carried out in Spanish. The writer tried to make the teaching atmosphere informal, the children were asked to sit on the rug in a circle, away from their desks. As can be seen in the lesson plans, the lessons were taught in a dialogue manner, with the children doing most of the speaking, and the teacher limiting herself to giving a few directions and asking some questions. The children were encouraged to experience movement.

Evaluation and Revision

Following each lesson, the writer and the two classroom teachers held conferences in order to discuss the strong and weak points of the unit as well as possibilities for improvement.

The consensus on the strong points of the lessons was as follows: The lessons provided a natural mode of expression for children who come from cultures where music is an integral part of daily life. The fun activities which music provided were also an indirect way of teaching the concepts. The children were consistently enthusiastic and eager to learn. The instrumental activities were particularly strong motivational factors.

The writer and two classroom teachers agreed that the following were the weak points of the lessons: Some musical activities called for a certain level of proficiency in the musical skills which the children did not have. Ideally, the lessons

should have followed each other as closely as possible, not twice a week, so that the concepts could have been better reinforced.

The following were the suggestions for improvement which were discussed at the last conference: The program is most effective when placed within the context of the entire Education Through Music method. Due to lack of time, no preliminary activities could be performed with the children, but the final draft of the project should include structured games and movement as suggested by Mary Helen Richards and Zoltan Kodaly, in order to better prepare the senses for the ensuing activities.

After the fourth lesson was completed, a general evaluation of the presentation and the ETM concept was made by all three persons involved. The teachers pointed out how ETM made all activities fall into place, with music providing the necessary "irresistible force" to compel the child to learn. Preparation for Language Arts activities is most effectively carried out in this manner, and the child learns in an enjoyable manner.

The following points were set up by the writer and the two classroom teachers as guidelines for the writing of the other units:

1. Include a game activity as preliminary step
2. Assure oneself that the senses are being emphasized
3. Ask questions of the children, do not feed answers. Make children feel that all answers are acceptable and valid.
4. Vary the activities to avoid predictability

5. Everyone in the class should have a turn being both leader and follower - including the teacher.

The pilot unit was revised by the writer according to these guidelines. (See Exhibit B.) Seven other units were then developed by the writer to complete an eight-week course of study for bilingual kindergarten students.

Chapter IV

IMPLICATIONS OF THE PROJECT FOR THE WRITER

As a firm believer in the Richards Education Through Music method and the principles of Bilingual Education, the writer began this project anxious to provide the reader with an alternative to the present educational techniques for Spanish-speaking children.

A significant number of educators have long recognized that the present form of education in the United States is ineffective in many aspects. Education as it exists today in the greater part of the U. S. mainland does not prepare the child to be a viable and reasonably self-sufficient individual in today's world.

Perhaps in the days of the "melting pot" myth, when immigrants passively allowed themselves to be fashioned after someone else's image and likeness, a structured and uniform system of education was satisfactory. But in today's age, when the awakening of consciousness is of vital importance, and diversity of life-styles is the sign of the times, education is short-changing our society.

The present state of our country and the world, then, desperately demands an educational system which is so flexible, so creative, so challenging, so efficient, that it can satisfy the educational needs of every sector of this complex society.

The principles of bilingual-bicultural education encompass and protect the right of every individual to speak and behave in any manner he chooses as long as his speech and behavior do not offend other individuals with the same right. This last clause is the "loophole" of Bilingual Education. Indeed, many persons who oppose Bilingual Education stretch the meaning of "offend" in such a way as to claim that the speaking of a foreign language does offend their American ears. Bilingual programs were created to fulfill the needs of one particular socioeconomic group at one given time, but this in no way limits Bilingual Education to a particular stratum. Bilingual Education provides the opportunity for every individual to be able to function effectively in more than one language and culture.

Lack of funds, lack of trained personnel, and lack of effective methods have obstructed the proper implementation of bilingual education in our area. It was a painful experience for the writer to face the fact that many school administrators regard the educational system as a bureaucracy, using children for their own political gains. Yet, there is a great deal which can be accomplished by the individual educator, especially regarding methods.

The combination of Bilingual Education principles with Education Through Music methodology should result in a truly unique and truly effective educational system, one which can satisfy the needs of both teacher and student, lessen the pressures, coordinate different academic subjects, improve psychomotor skills through a

sharpening of the senses, and challenge creative intelligence. In this short course of study which the writer has developed, there is an amazing number of possibilities which can fulfill all areas mentioned above.

The writer has gained a much deeper understanding and appreciation of life through this study, and has confirmed her commitment to the improvement of bilingual education in particular and American education in general. It is the writer's hope that her enthusiastic belief in the present course of study will be shared by all who wish to provide our children with a valid alternative to structured "booklearning."

The nine months of research and practical application which were spent by the writer in the development of this project have come to fruition. Needless to say, the writer experienced frustrating times and was often tempted to give up such an ambitious undertaking. But the satisfaction of finalizing the pilot unit, completing the course of study, and especially the experience of watching children respond to the method far exceeded the writer's own expectations.

Education Through Music has the possibility and the proof of influencing our educational system so that our children may gain optimum benefits from school, and our society may gain renewed vitality from the next generation.

EXHIBIT A

(Pilot Unit)

Kindergarten Interdisciplinary Unit

Level and Background: This unit is on the level of kindergarten students, geared for non-English speaking children. This unit can be used in an integrated classroom as well, since it provides sufficient drill for non-Spanish speakers.

Musical requirements: The children involved in this activity should have had sufficient exposure to the concept of sol-mi (the minor third interval) which is usually the first step in any Richards program.

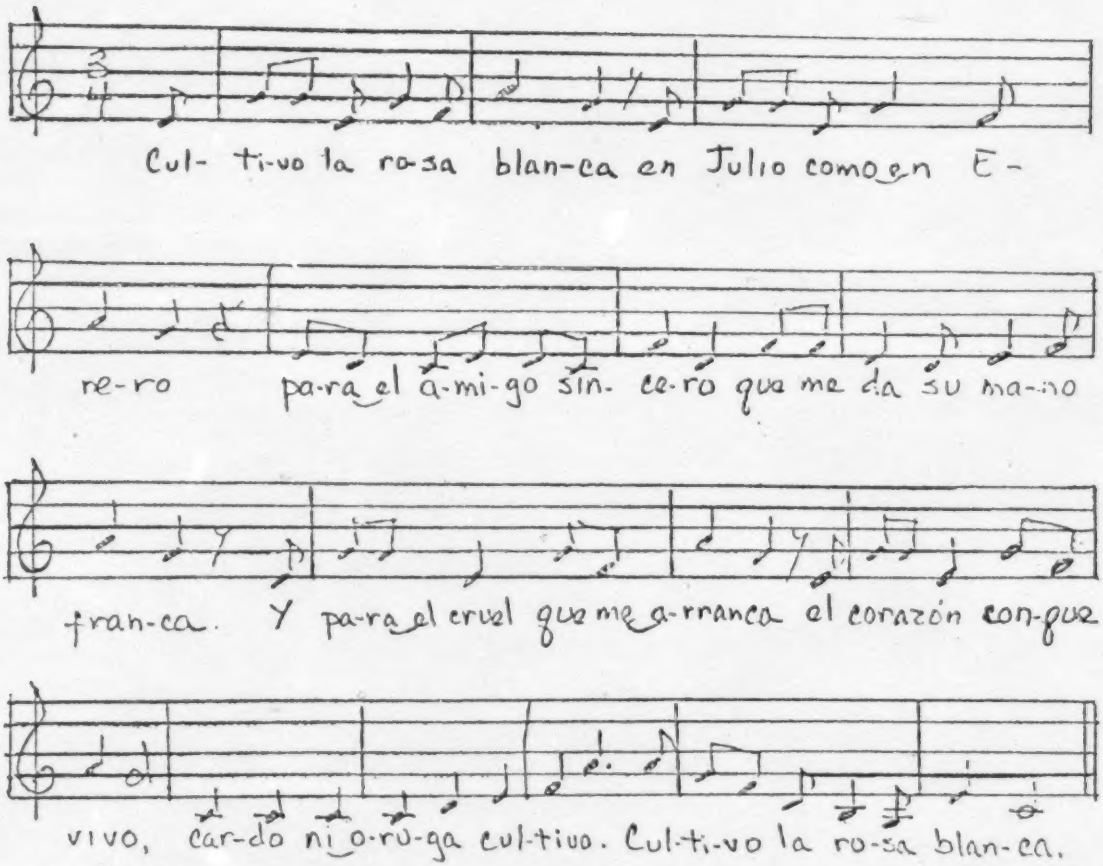
Social Studies: This unit would be ideally used in conjunction with Marti's birthday (January 28), or with any Cuban national holiday.

Objectives: The general objectives for this unit are:

1. To provide the student with a gestalt approach to education, where he is able to relate several activities to one concept.
2. To provide an effective verbal drill for the students
3. To reinforce proper rhythmic reading skills in the students through language correlation with music.
4. To acquaint the student with authentic literary material
5. To introduce some facts about Cuban history and Marti's role in it.

La Rosa Blanca

Lyrics: Jose Marti


Cul- ti-vo la ro-sa blan-ca en Julio como en E-
re-ro pa-ra el a-mi-go sin- ce-ro que me da su ma-no
fran-ca. Y pa-ra el cruel que me a-rranca el corazón con-que
vivo, car-do ni o-ru-ga cul-tivo. Cul-ti-vo la ro-sa blan-ca.

LYRICS:

Cultivo la rosa blanca
en julio come en enero
para el amigo sincero
que me da su mano franca.

Y para el cruel que me arranca
el corazon conque vivo
cardo ni oruga cultivo,
cultivo la rosa blanca.

First Lesson

Level: Kindergarten

Duration: 15 minutes

Musical Objective: Review and reinforce the concept of sol-mi

Language Arts Objective: Provide an effective drill for correct rhythmic reading in Spanish; acquaint the child with authentic literary material.

Procedures:

1. Play recording of teacher's voice singing the song. At sol-mi intervals, do hand motions (measures 1,3,9,11.)

2. Sing song for students, asking them to join in with hand motions at the sol-mi intervals (meas. 1,3,9,11.) Repeat if necessary to insure that all students are aurally responding to sol-mi.

3. Read words to students rhythmically, one phrase at a time; ask them to say them back rhythmically. Do not proceed to the next phrase until the preceding phrase has been successfully performed.

4. Take a look at the words cardo and oruga . . . Ask children what they think they mean. Play on onomatopoeia: "Do they sound like pretty flowers or like ugly plants?"
(Only after the children have had a chance to respond to the aural image created by the words cardo and oruga, tell them that they are ugly and thorny plants.)

5. Teach the tune to the children, making sure to maintain rhythm of words.

6. Sing through entire song - no accompaniment.

Second Lesson

Level: Kindergarten

Duration: 15 minutes

Musical Objectives: To further reinforce the sol-mi concept with the use of tone-bells.

Language Arts Objectives: To continue drilling rhythmic reading skills through the musical rhythm of the words.

Procedures:

1. Sing through song with children
2. With teacher as leader, ask students to substitute the words "sol" and "mi" for the lyrics whenever this interval occurs (ask children to follow the hand signals. Make sure every student joins in the hand signals.)
3. Choose four tone bells (two sol's and two mi's.) Demonstrate on the bells, and choose two students at a time, letting all students have a turn at performing on the tone bells. Make sure students follow the hand signals, and that the rest of the class performs the hand signals.)
4. Teacher plays the guitar (or piano if guitar is not available) and two children at a time play the tone bells, while the class does hand signals.
5. Choose the best two children performers and ask class to sing entire song with the bells as background.

Third Lesson

Level: Kindergarten

Duration: 15 minutes

Musical Objective: Review the sol-mi concept.
Have the children perform an authentically Caribbean rhythmic pattern.

Language Arts Objective: To encourage self-expression by having children synthesize the meaning of the poem.

Social Studies Objective: Provide the students with some basic facts about Jose Marti and his country's history.

Procedures:

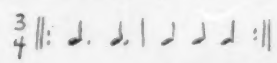
1. Sing song through with children

2. Ask children what they think the author is trying to say in the poem. (First pursue a literal meaning, then guide them to find a symbolic level.)

3. Discuss author of words:
   - Who was Marti?
   - Where was he born?
   - Where is Cuba?

   (After children have responded to questions, recapitulate: Marti was a teacher, a lawyer, a poet, and even a soldier. He wrote many poems for children and he wrote in one if his books that "Children are the hope of the world.")

4. Teacher begins; have children join in clapping this rhythmic pattern:



5. Clapping this rhythm, sing through song once.

Follow-up: Ask children to draw a picture of Marti in any of his professions: teacher, lawyer, poet, soldier.

Fourth Lesson

Level: Kindergarten Duration: 15 minutes

Musical Objectives: Review the performance of the musical pattern previously introduced.
Reinforce this pattern with instruments.

Language Arts Objective: Continue reviewing rhythmic reading.
Continue encouraging self-expression in the child.

Social Studies Objective: Review historical data

Procedures:

1. Sing the song clapping pattern: $\frac{3}{4}$ ‖: ♩. ♩. | ♩ ♩ ♩ :‖

2. Ask children what musical instruments are most used in Cuba. . .(bongos, claves, maracas, guiro, guitar, etc.)

3. Bring our bongo and claves and let children take turns playing the pattern on the instruments while the rest of the class sings and claps.

4. Choose the best two performers and assign one the bongo and the other the claves. Have children stand up and perform entire song.

5. Have children sit. Review symbolism of poem:
   - What does it mean to be a "rosa blanca"?
   - Does Marti sound like he holds grudges, or does he forgive people who have done bad things to him?
   - Ask children for any other interpretations

(optional)

6. Announce tomorrow's presentation of the song for guests.

7. Perform song thus: Brief introduction
   Song through once
   Piano and rhythm through once
   Everyone through the second time.

Follow-up: Finish drawings for tomorrow

Fifth Lesson

(Optional)

This lesson is a performance activity to be used in conjunction with a tea or open house.

Objective: To reinforce the activities of the previous week with a formal performance of the song.

Procedure:

1. Have assigned spots for the different pictures
2. Ask each child to place his picture in his assigned spot.
3. Have children rehearse the number as will be performed.
4. After guests arrive, allow ten minutes for viewing of the pictures.
5. Line up children and perform the song as rehearsed
6. Invite guests to go around and finish looking at the pictures.
7. If refreshments are being served, invite the guests to approach the refreshment table.

EXHIBIT B

(Pilot Unit - Revised)

Kindergarten Interdisciplinary Unit

Level and Background: This unit is on the level of kindergarten students, geared for non-English speaking children. This unit can be used in an integrated classroom as well, since it provides sufficient drill for non-Spanish speakers.

Musical requirements: The children involved in this acitivty do not require any particular musical background, since the musical concept presented is basic. They should, however, continue some form of ETM instruction in order to derive optimum benefits from this unit.

Social Studies: This unit would be ideally used in conjunction with Jose Marti's birthday (January 28), or with any Cuban national holiday.

Language Arts: The preliminary and musical activities contained in this unit will prepare the senses to better receive the Language Arts concepts being presented. Children using this unit should have at least a basic knowledge of Spanish pronunciation.

Objectives: The general objectives for this unit are:

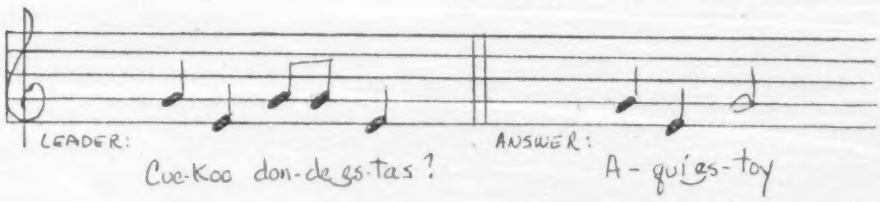
1. To provide the student with a gestalt approach to education, where he is able to relate several activities to one concept.
2. To make children conscious of their senses, in order to improve perception.
3. To make children use different muscles of their bodies, in order to improve coordination.
4. To provide an effective verbal drill for the students.
5. To reinforce proper rhythmic reading skills in the students through language correlation with music.
6. To acquaint the student with authentic literary material.
7. To review some facts about Cuban history and Marti's role in it.

First Lesson

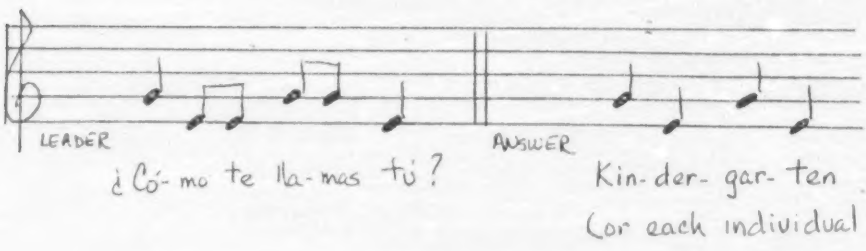
Level: Kindergarten Duration: 15 minutes

Objective: To prepare the child aurally to respond properly to the rest of the acitivites in the following lessons.

Procedures: Play the following game, first with the class as a whole, then with each child individually (5 min.)



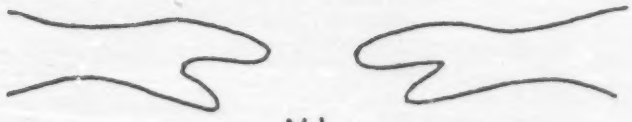
Play the following game, first with the class as a whole, then with each child individually (5 min.)



(First Lesson, cont.)

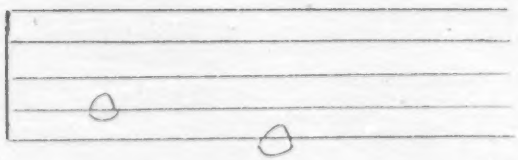
Ask children to stand up and follow the motions with their eyes, then do with their hands. Encourage large motions at first, using the larger muscles of the arm. (2 min.)

SOL



MI

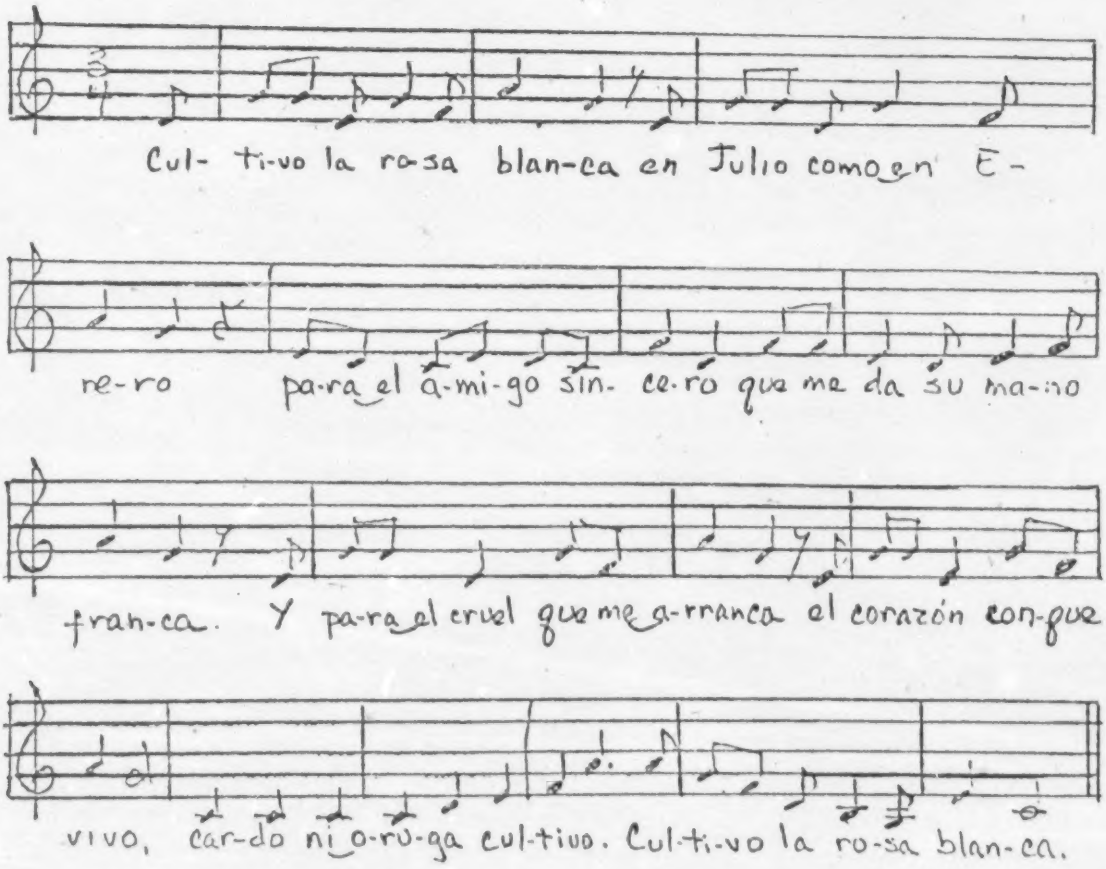
Ask children to repeat the sounds they head with each hand signal:



SOL MI

La Rosa Blanca

Lyrics: Jose Marti


Cul- ti-vo la ro-sa blan-ca en Julio como en E-
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vivo, car-do ni o-ru-ga cul-tivo. Cul-ti-vo la ro-sa blan-ca.

LYRICS:

Cultivo la rosa blanca
en julio come en enero
para el amigo sincero
que me da su mano franca.

Y para el cruel que me arranca
el corazon conque vivo
cardo ni oruga cultivo,
cultivo la rosa blanca.

Second Lesson

Level: Kindergarten

Duration: 15 minutes

Musical Objective: Review and reinforce the concept of sol-mi

Language Arts Objectives: Provide an effective drill for correct rhythmic reading;
Acquaint the child with authentic literary material

Procedure:

1. Begin with children standing up. Drill the sol-mi movements for approximately two minutes, making sure the children are using large motions.

2. Play a recording of teacher's voice singing the song (La Rosa Blanca). At sol-mi intervals, do the hand motions (measures 1,3,9,11.)

3. Sing song for the students, asking them to join in with hand motions at the sol-mi intervals (meas. 1,3,9,11.) Repeat if necessary to insure that all sutdents are aurally responding to sol-mi.

4. Read words to students rhythmically, one phrase at a time; ask them to say them back rhythmically. Do not proceed to the next phrase until the preceding phrase has been successfully performed.

5. Take a look at the words cardo and oruga. . . Ask children what they think they mean. Play on onomatopoeia: "Do they sound like pretty flowers or like ugly plants?"
(Only after the children have had a chance to respond to the aural image created by the words cardo and oruga, tell them that they are ugly and thorny plants.)

6. Teach the tune to the children, making sure to maintain rhythm of words.

7. Sing through entire song - no accompaniment.

Third Lesson

Level: Kindergarten Duration: 15 minutes

Musical Objective: To reinforce the sol-mi concept with the use of tone-bells.

Language Arts Objective: To continue drilling rhythmic reading skills through the musical rhythm of the words.

Procedure:

1. Begin playing "Cuckoo" game for two minutes
2. Sing through the song with the children
3. With teacher as leader, ask the student to substitute the words "sol" and "mi" for the lyrics whenever this interval occurs (ask children to follow the hand signals.) Then, with a student as leader, repeat the procedure. Choose several children to lead the class in hand motions.
4. Choose four tone bells (two sol's and two mi's.) Demonstrate on the bells, and choose two students at a time, letting all students have a turn at performing on the tone bells: While two children play the bells, the rest of the class does the hand motions.
5. Teacher plays the guitar (or piano if guitar is not available) and two children at a time play the tone bells while the class does hand signals.
6. Choose two children performers and ask class to sing through the song with the bells.

Fourth Lesson

Level: Kindergarten

Duration: 15 minutes

Musical Objectives: Review the sol-mi concept;
Have the children perform an authentically Caribben rhythmic pattern

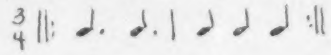
Language Arts Objective: To encourage self-expression by having children synthesize the meaning of the poem.

Social Studies Objectives: Provide the students with some basic facts about Marti and his country's history

Procedures:

1. Sing through song with children
2. Ask children what they think the author is trying to say in the poem. (First pursue a literal meaning then guide them to find a symbolic level.)
3. Discuss author of words:
   - Who was Marti?
   - Where was he born?
   - Where is Cuba?

   (After children have responded to questions, recapitulate for them: Marti was a teacher, a lawyer, a poet, and even a soldier. He wrote many poems for children and he wrote in one of his books that "Children are the hope of the world.")
4. Teacher asks children to sing the song and watch her hands as she claps this rhythmic pattern:

   
5. With tape recording of the teacher's voice singing the song, ask children to join in clapping the rhythmic pattern.
6. With everyone clapping the rhythm, sing through the song.

Follow-up: Ask children to draw a picture of Marti in any of his professions: teacher, lawyer, poet, soldier.

Fifth Lesson

Level: Kindergarten

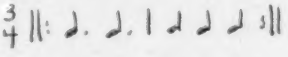
Duration: 15 minutes

Musical Objectives: Review the performance of the musical patterns; Reinforce this pattern with instruments.

Language Arts Objective: Continue reviewing rhythmic reading. Continue encouraging self-expression in the child.

Social Studies Objective: Review historical data

Procedure:

1. Sing the song clapping rhythm: 

2. Ask children what musical instruments are most used in Cuba . . . (bongos, claves, maracas, guiro, guitar, etc.)

3. Bring out bongo and claves and let children take turns playing the pattern on the instruments while the rest of the class sings and claps.

4. Choose two performers and assign one the bongo and the other the claves. Have children stand up and perform the entire song.

5. Ask children to sit. Review symbolism of poem:

   - What does it mean to be a "rosa blanca"?
   - Does Marti sound like he holds grudges, or does he forgive people who have done bad things to him?
   - Ask children for any other interpretations

6. Ask children to stand once more and perform the entire song with two children playing the instruments.

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